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* G.O

Garrison

*153 copies printed,
of which 3 copies are on
vellum.*

No. 



Catalogue of Books

selected from

the Library of

An English Amateur.

Part I.

For private circulation only.

LONDON

1893.

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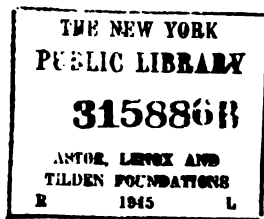
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LONDON

1893.

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THE LEADENHALL PRESS, LTD:
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V1,329.

FOREWORD.

T^{HIS} present catalogue is issued as a precursor of, I hope, many others.

No classification has been attempted, the books are placed simply in their alphabetical order.

The great predominance of French books has decided me to use both English and French in their description. I have more especially availed myself of the French language in describing the bindings, and have also, in some cases, copied extracts from French catalogues, and other sources, in their original language.

I desire to thank many of my friends for the assistance they have given me in the compilation of this *brochure*, and at the same time to ask their indulgence when glancing over this first catalogue of my books, volumes which it has been my pleasure and amusement to collect.

C.

B

Quaritch - 10 March, 1925 - 2 vols.



1974



ALMANACHS.

The collection of Almanachs is quite a modern phase of book-hunting. The examples given below embrace several classes, but they all belong to the latter half of the eighteenth century. M. Champier, in his work upon Almanachs,* states that it was during the reign of Louis XV that a great increase in the publication of Almanachs took place. At last the fashion reached such a height that jewellers, confectioners, tailors, and other tradespeople, employed good artists to illustrate almanachs devoted to their special interests and to the puffing of their several wares. In the year 1760 we find that 73 different Almanachs were published, some of them of a most ridiculous description, whilst others were really useful. Amongst the principal editors of these works were Boulanger, Duchène, Desnos, Jubert, Lattre, and Janet.

[I.] *ALMANACH ROYAL. Année*
Bissextile. 1756.

1 vol. in 8vo.

Maroq. olive, avec pièces de maroq. vert et rouge au dos, plats mosaïqués de maroq. vert et rouge, armoiries peintes et autres ornements recouverts de talc, doublé de tabis. Etui. (anc. rel.)

With the arms of François Maximilien, Comte de Ossolinski, Chevalier des Ordres du Roi, Prince du Saint Empire, Grand Maître de la maison du roi Stanislas; created a duke of France by royal warrant in 1736; died 1756. He married Catherine Dorothea, Princess Jablonowska, who also died in 1756.

* Les Anciens Almanachs Illustrés. Victor Champier. Paris. 1886. Folio.

The following note is by Baron Pichon :—

"En 1855 j'ai vu des plats et autres pièces d'argenterie aux armes de ce seigneur. C'est à lui qu'est dédié le Cannameliste François, par Gillier, 1751, in 4to. Il y avait chez Béhague, No. 1796, un almanach royal aux armes de Paris de Montmartel d'une reliure tout-à-fait analogue à celle-ci (mais beaucoup moins belle et fraîche). Elle portait l'adresse de Dubuisson (qui y est dit frontispice). Je n'osais attribuer celle-ci à ce relieur qui je ne savais pas avoir doré à petits fers."

A good example of a class of binding which was a good deal in vogue in the eighteenth century. The reproduction I have made gives a good idea of this rather vulgar type of binding.

[2.]

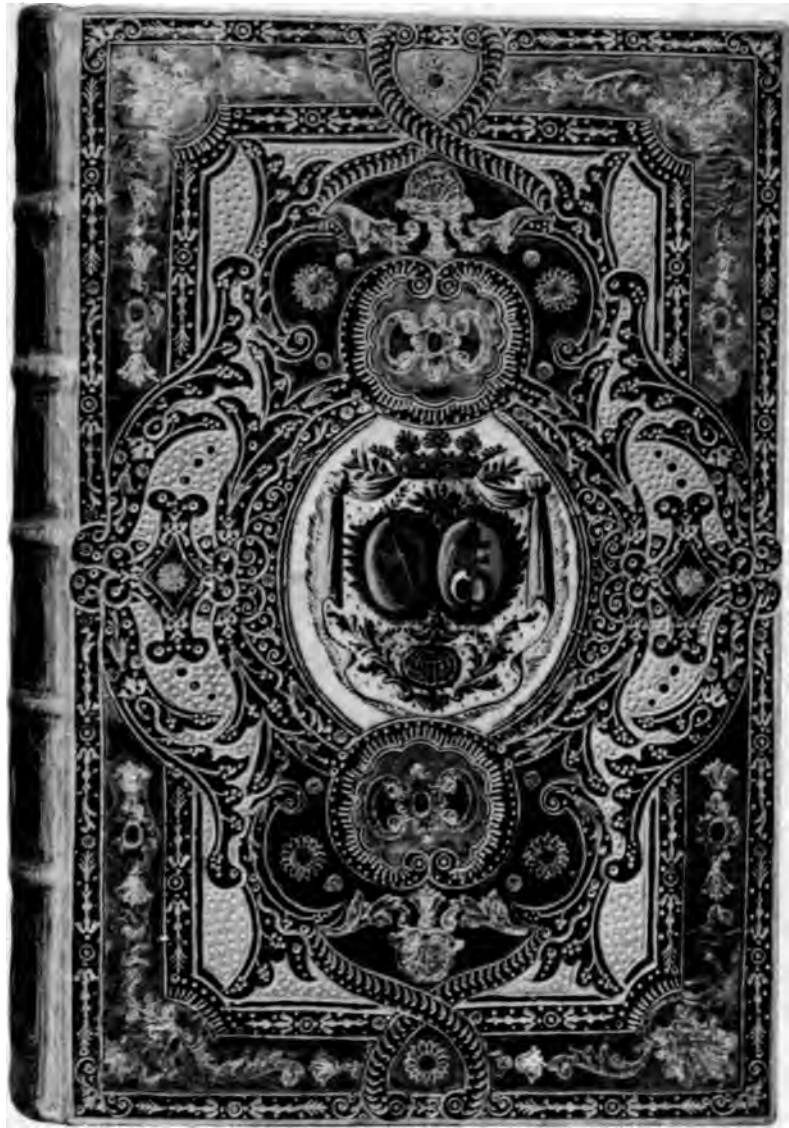
*LES BIENFAITS DU SOMMEIL,
ou les Quatre Rêves accomplis (attribué
à Imbert). Paris, chez Desnos, ingénieur
Géographe rue S. Jacques du Globe. 1776.*

18mo.

Maroq. rouge, filets, dos orné, doublé de tabis, armes sur les plats.
(anc. rel.)

The arms of Christian VII. King of Denmark and Sweden stamped upon the sides. Four plates and a frontispiece by Moreau, engraved by Delaunay. An exceptionally scarce Almanach, practically unknown, the plates are extremely well engraved, and it contains, as do the majority of books of this class and period, columns for winnings and losings.

XVIII. CENTURY.



ALMANACH ROYAL (No. 1).

[3.]

ALMANACH DES MUSES. A
Paris, chez Delalain l'ainé, libraire,
rue St. Jacques, vis-à-vis celle du Plâtre, porte
cochère au fond de la Cour. 1786.

1 vol. 12mo.

Maroq. rouge, filets, dos orné, tr. dor. armoiries sur les plats.
(anc. rel.)

With the arms of Marie Antoinette. These arms, when genuine, are somewhat scarce, as the following extract will show :—

“ . . . qu'il nous soit permis de dire que les vrais Marie Antoinette sont extrêmement rares et extrêmement chers, ce qui a vivement tenté les faussaires. Un livre quelconque de cette époque, sans aucun intérêt, qui vaudrait peut-être dix francs, et encore, s'il a l'écusson de la Reine atteint mille francs, et plus ; or, un fer d'armoirie n'est pas difficile à graver, et voilà pourquoi on voit apparaître depuis quelques temps quantité de faux Marie Antoinette auxquels le véritable amateur ne se laisse pas prendre, mais qui trompent aisément les debutants en bibliophilie.”

[Cabinet d'un Curieux. Description de quelques livres rares. Paris, 1892.]

- [4.] *LES FILÈTS DE L'AMOUR, ou, les Pièges tendus à Cythère. A Paris, chez Jubert doreur, rue St. Jacques la porte cochère vis-à-vis les Mathurins.*

32mo.

Soie pailletes en or, gouaches sur les plats, glace intérieure, gardes en soie. (rel. anc.)

A frontispiece and twelve plates, very finely engraved by Dorgez, with calendar, and pages for winnings and losings.

A charming little specimen of the French Almanach of the eighteenth century. A reproduction of the binding is appended.

- [5.] *LES GOGUETTES PARISIENNES, ou l'Almanach Jovial, Dansant, Chantant, et même Buvant. Orné de jolies gravures, par un Citoyen de bonne Compagnie. A Paris, chez Janet, successeur du Sr Jubert, rue S. Jacques, vis-à-vis les Mathurins, No. 36.*

32mo.

Soie brodé de pailletes et cristaux, gouaches sur les plats, glace intérieure, gardes en soie. Etui en maroq. armes sur les plats. (rel. anc.)

A frontispiece and twelve plates, with calendar and tables for winnings and losings. Very similar volume to the Almanach described (No. 4), but of a rather later epoch.

XVIII. CENTURY.



LES FILETS DE L'AMOUR (No. 4).

XVIII. CENTURY.



LES GOGUETTES PARISIENNES (No. 5).

- [6.] *ANACRÉON EN BELLE HUMEUR*
A Paris, chez Desnos, Ingénieur
Géographe et libraire du Roi de Danemarck,
rue Saint Jacques, au Globe. 1785.

24mo.

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Plates and frontispiece before letters by Chodowiecki.

- [7.] *DIVERSITÉS GALANTES, ou, Journal*
de l'Amour. Petit Chansonnier
François. A Paris, chez Desnos, Ingénieur
Géographe et libraire du Roi de Danemarck,
rue Saint Jacques, au Globe. 1788.

24mo.

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Seven very pretty plates and a frontispiece.

- [8.] *LE PETIT CONTEUR AMUSANT*
ET CHANTANT. Strennes d'un
Nouveau genre. A Paris, chez Janet,
libraire, rue Saint Jacques, No. 31. 1802.

24mo.

Maroq. vert, filets, dos orné, tr. dor. (rel. anc.)

Frontispiece and twelve plates, of which one or two are very prettily executed considering the date of publication.

APPIANUS.

- [9.] *APPION ALEXANDRIN, historien grec, des Guerres des Romains, livre XI. assavoir : le Libyque, le Syrien, le Parthique, le Illyrien, le Celtique, et cinq des guerres ciuiles ; plus le sixieme desdictes guerres ciuiles extraict de Plutarque, le tout traduit en françois par feu M. Claude de Seyssel, premierement Evesque de Marseille, et depuis Evesque de Turin. A Lyon pour Antoine Constantin, 1544.*

Fol.

Maroq. olive, compart. à la Grolier, dos orné, tr. dor. et ciselés.
(rel. anc.)

A good copy, in its original binding.

ARÉTIN.

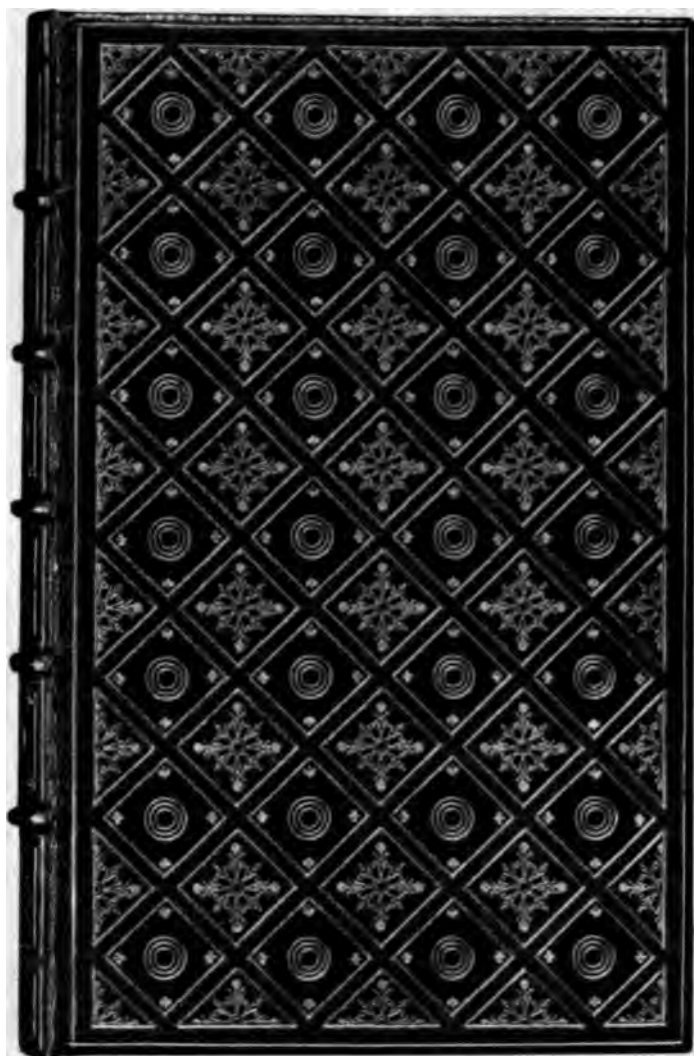
- [10.] *LA BIBLIOTHÈQUE D'ARÉTIN, contenant les Pièces marquées à la Table suivante . . . A Cologne, chez Pierre Marteau (Elzevir) n.d. circa 1680.*

12mo.

Maroq. orange, compartiments sur les plats, dos orné, doublé de maroq. bleu, dent., tr. dor. (Lortic).

The contents of this rare work are L'Ecole des Filles ; la Putain errante par P. Arétin ; Marthe le Hayer, par

XIX. CENTURY.



IDYLLES DE BION ET DE MOSCHUS (No. 11).

Blessebois ; Comédie galante de Mad. d'Olonne, par de Bussy ; Nouvelles leçons du commerce amoureux, par la savante T * * * ; Filon réduit à mettre cinq contre un, etc., etc. Several re-impressions exist, but under a different title, the best being, Cabinet d'Amour et de Venus.

BION.

[II.] *IDYLLES DE BION et de MOSCHUS,*
traduites en français par J. B. Gail.
Ouvrage orné de figures dessinées par Le
Barbier. De l'imprimerie de Didot jeune.
A Paris, chez Gail, l'an troisième (1795).

12mo.

Maroq. orange, mosaïque de maroq. vert et rouge ; dos en mosaïque de même, riches dorures, doublé de maroq. bleu dentelle int : tr. dor. non rogné. Etui. (Lortic).

This copy, on *papier velin*, contains the *avant lettres* and *eaux fortes* of the plates and portrait.

Collation of the Engravings:—Portrait of the translator, J. B. Gail, drawn by Le Barbier, and engraved by Gaucher ; and four engravings from drawings of Le Barbier, by Dambrun, Delignon, and Gaucher.

After the death of Trautz, French collectors said that there were no binders left ; this has not proved to be entirely correct. Cuzin did some good and effective work, as many sale catalogues will show, yet he never equalled Trautz in reputation, or in the prices his work fetched. It is worth

recording that amongst the twenty-two books bound in "mosaïque" by Trautz, the "*Roger de Collerye*" fetched 6,880 frs. in 1869; "*L'Escole de Salerne*," the stupendous price 16,100 frs.; the Villon of 1537, bound in the Grolier style, 7,500 frs.; the "*Satyres de Regnier*," of 1652, 5,500 frs.; a Villon in the La Carelle sale, about 14,000 frs.; and "*Les Caquets de L'Accouchée*," 8,400 frs.

Trautz, and the elder Cuzin, are dead. From amongst the living bookbinders in Paris, I determined to obtain specimens of their best work, and to three of them, MM. Lortic, Chambolle, and Marius Michel, I gave a book to bind with instructions that the binding should be of the class known as "a repetition." The results of two of these works can best be judged from the reproductions appended.

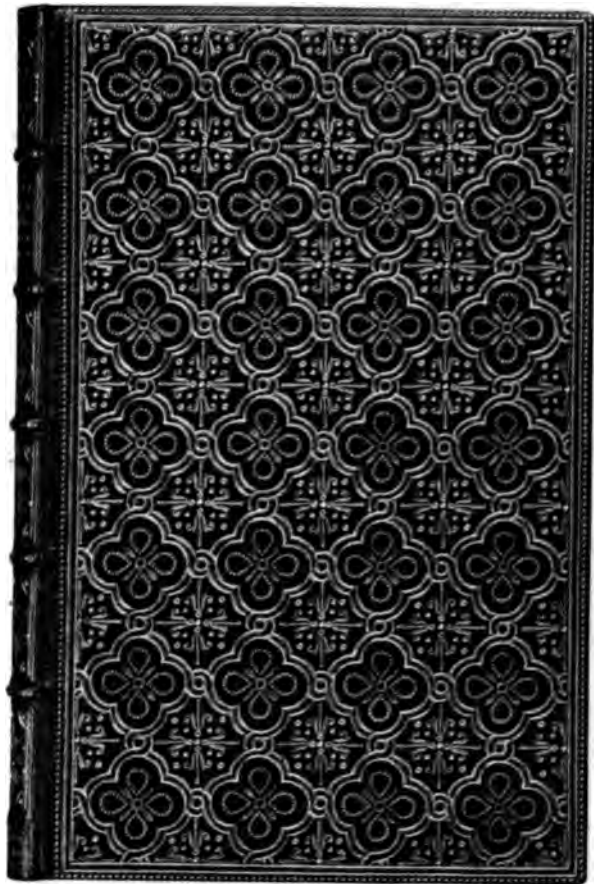
[12.] *LE BLASON DES FLEURS ou sont
contenez plusieurs secrets de Medecine. Dedié à tres illustre Princesse, Marguerite de France, Royne de Nauarre (Bois).
A Paris, par Nicolas Bonfons, demeurant
en la ruë neuue Nostre Dame, à l'enseigne
saint Nicolas. 1580.*

12mo.

Maroq. jaune, compartiments en mosaïque de maroq. rouge et bleu sur les plats; dos mosaiqué de même, riches dorures, doublé de maroq. rouge, dentelle genre Le Gascon. Etui. (Chambolle Duru).

If the book be scarce and precious, the binding is certainly worthy of it. Perhaps it is the only copy known

XIX. CENTURY.



LE BLASON DES FLEURS (No. 12).

with the above date, it comes from the Beckford Hamilton sale; where it was described in the catalogue as "unknown to Brunet." As a specimen of artistic binding, Chambolle has never done anything better, in fact I doubt if it be not his most successful effort.

The book, dedicated to Marguerite de Navarre, consists of short verses of eight lines, with a wood-cut of a flower at the head of each page. The dedication runs thus :—

"Entre ces fleurs mon jugement
Si quelqu'un de faire m'invite
Je dy que le couronnement
A merité la Marguerite."

A reproduction of the binding is appended.

BOUCHARDON.

[13.] *ÉTUDES PRISES DANS LE BAS
PEUPLE, ou, les Cris de Paris, 1737.
Avec privilege du Roi. Se vendant à Paris,
chez Fessard, rue St. Denis au Grand St. Louis,
chez un Miroitier près le Sep. 1737-46.*

4to.

Maroq. rouge, jans : (Hardy).

Five parts containing twelve plates in each, bound together in one volume. The drawings are by Bouchardon, engraved by Caylus. The Comte de Caylus was an amateur engraver of considerable skill. From the Cousin Collection.

- [14.] *CABINET CHOISEUL, ou Recueil d'Estampes gravées d'après les tableaux du cabinet de Monseigneur le Duc de Choiseul, par les soins du sieur Basan. 1771.*

4to.

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Rare in such fine condition ; the binding being perfectly fresh, and the plates absolutely spotless. The pictures were sold in 1772, after the Duc de Choiseul's disgrace, brought about by the intrigues of Madame Du Barry.

The title-page by Choffard ; an engraved dedication page ; a portrait of the Duc de Choiseul ; twelve engraved pages of descriptions ; and one hundred and twenty-eight plates of pictures.


- [15.] *CABINET POUILLAIN, ou Collection de cent vingt Estampes gravées d'après les tableaux et dessins qui composoient le cabinet de M. Poullain, receveur général des domaines du Roi, décédé en 1780, etc., exécutées sous la direction du sieur Fr. Basan, graveur, etc. Paris, Basan et Poignant, 1781.*

4to.

Maroq. brun, filets, dos orné, tr. dor.

A fine tall copy, with the plates *before letters*, but not so interesting or so well executed a work as the Choiseul Gallery.

CAZOTTÉ.

- [16.]  *LFUI&R, poème (en prose). A Paris, de l'imprimerie de Didot l'ainé, an VI. 1798.*

Twelve plates by Lefèvre, engraved by Godefroy.

2 vols. in 1. 12mo.

Maroq. bleu, filets, dos orné, tr. dor. (Chambolle).

This copy contains the *eauxfortes* and *proofs before letters*.

The work forms part of the *Bleuet* collection. When in the best condition these little volumes generally contain the etchings and proofs before letters. On account of their size, print, and illustrations, they are much prized by the modern bibliophile and collector. The period at which they were printed, however, precludes the possibility of finding them in nice old bindings, so the book collector's ideal is to secure these little volumes, with the plates in several states, in a good Bozerian binding, not too much cut down. Bozerian, however, was not so great a sinner in this respect as some of his contemporaries.

- [17.] *L&S CENT NOUVELLES NOUVELLES; suivent les Cent Nouvelles contenant les Cent Histoires nouveaux qui sont moult plaisans à raconter en toutes bonnes compagnies*

par manière de joyeuseté, avec figures en taille-douce, gravées sur les dessins de Romain de Hooghe. Cologne, chez Pierre Gaillard, 1701.

2 vols. sm. 8vo.

Maroq. bleu, filets, dos orné, tr. dor. (Boyot).

The Beckford copy, in very good condition, and in a nice binding by Boyet. The plates in this edition are printed on half the page, and are not before letters; judging by the excellence of the impressions, it would seem that Cohen is correct in affirming the superiority and priority of this edition to the other one bearing the same date.

[18.] *CICERO. M. Tullii Ciceronis Cato Major ad Pomponium Atticum. Lutetiae typis Jos. Barbou, 1758.*

32mo.

Maroq. blanc, dos et plats ornés de fleurs en mosaïque de maroq. vert, rouge, citron et brun, doublé de tabis, tr. dor. (rel. anc.)

The portrait of Cicero is engraved by Ficquet, after Rubens. A very pretty little book in a charming binding, most probably the work of Lemonier.

Lemonier was one amongst a large family of binders who flourished in the eighteenth century. He seems to have been particularly fond of using white morocco for the groundwork of his mosaic bindings; a very good specimen of his craft appeared in the Beckford sale, and now forms part of Count Sauvage's collection.

DORAT.

[19.] *LES BAISERS, précédés du Moi de Mai,*
poème. La Haye et Paris, Lambert
et Delalain. 1770.

8vo.

Non rogné, cartilage de l'époque. Etui.

One frontispiece and one full page engraving by Eisen. Forty-five vignettes and culs de lampe by Eisen and Marillier, and one fleuron by Eisen.

There is a fault in the pagination of this book, unnoticed by Cohen ; it runs from p. 28 to p. 37.

Amongst the large number of examples of this work that I have examined, I have never yet seen a copy in a really fine old binding. I therefore preferred buying an uncut copy in the hope of gradually forming a collection of the *tirages à part*, a task which I regret to say has not much advanced. Cohen gives several instances of the great prices obtained for this book during the last few years. Yet at the time it was first issued, it could be bought for 20 frs., and was considered dear at that price. The following verses treat of this matter :

"Un louis les Baisers ?—Oui Monsieur c'est le prix.
Mon cher le prix est fou ; tu peux garder ton livre.
Je ne le garde pas et le vends un louis
De cette muse-la le Public est donc ivre.
Au moins ces vers sont chers—eh regardez donc bien,
Examinez Monsieur le papier, les images,
Les groupées (!) les festons qui decorent les pages
Et vous verrez qu'on a les vers pour rien."

Poésies Satiriques du XVIIIe Siècle.

Grimm in his correspondence remarks that it may more properly be considered the work of Eisen the illustrator, than of Dorat the poet.

DORCAT.

- [20.] *F*ABLES NOUVELLES. *A La Haye*
et Paris, Delalain, 1773.

2 vols. in 1. 8vo.

Non rogné, cartilage de l'époque.

In addition :

Two little volumes bound in old calf with backs
à la Padeloup, containing fifty-four *tirages-à-part* for
the above.

DU ROSOI.

- [21.] *L*ES SENS, *poème en six chants. Londres*
(Paris), 1766.

8vo.

Maroq. rouge, dentelles sur les plats, dos orné, tr. dor. (rel. anc.)

Figures and vignettes by Eisen and Wille. Cohen
remarks that this was the début of the son of Wille, a
well-known engraver of the eighteenth century.

The chief merit of this copy consists in its containing
the *tirages-à-part*. The vignettes by Eisen are infinitely
superior to those by Wille.

[22.] *ESSAIS HISTORIQUES sur la vie de Marie Antoinette d'Autriche, reine de France, pour servir à l'histoire de cette Princesse. A Londres (Paris) 1789.*

2 vols in 1. 18mo.

The second part has the title as follows :—

Essai Historique sur la vie de Marie Antoinette, reine de France et de Navarre, née Archiduchesse d'Autriche le 2 Novembre, 1755. Orné de son portrait, et rédigé sur plusieurs manuscrits de sa main; seconde partie, de l'an de la liberté française 1789. A Versailles, chez La Montensier, hôtel des Courtisanes.

Maroq. orange, armoiries, encadrement de fil. sur les plats, doublé de maroq. bleu, dentelles et semis du chiffre M.A. (Ruban).

Copy containing the *eaux-fortes* of the plates supposed to be by Ransonnette.

A work of a libellous character on Marie Antoinette, many times reprinted in various sizes.

The first part is in narrative form, the second is a biography written posterior to 1771, and absolutely devoid of truth. In the preface the author alleges that although his work may be a little exaggerated, it is upon the whole serious and truthful. There seems to be little doubt that the book was written by the order of the Duc d'Orléans.

M. Paul Lacroix (le Bibliophile Jacob) in his "Enigmes Bibliographiques," makes the following remarks regarding it :—

"Un vieux bouquiniste . . . m'a plusieurs fois assuré que ce pamphlet payé par le Duc d'Orléans, était de Brissot, lequel fut mis à la Bastille pour l'avoir fait imprimer. . . . nous avons, en effet, retrouvé le style declamatoire et fleuri de l'avocat Brissot, dans cette notice bourrée de calomnies, mais écrite avec esprit et agrément."

Copies, as in the present case, containing the etchings, are rare.

[23.]

FLORAS, circa 1480.

sm. 8vo.

Veau fauve, compartiments en mosaïque, tr. dor. Etui.

A beautiful little manuscript on vellum, consisting of 135 ff., and containing forty-five miniatures, of which twenty-one are full page size. Best period of Flemish art.

Collation of the large miniatures,
height : 0.075m. X 0.055m.

- | | |
|--|--------------------------------------|
| 1. St. John. | 12. The Presentation in the Temple. |
| 2. St. Luke. | 13. The Flight into Egypt. |
| 3. St. Matthew. | 14. The Massacre of the Innocents. |
| 4. St. Mark. | 15. King David. |
| 5. Jesus on the Cross. | 16. The Resurrection of Lazarus. |
| 6. The Feast of Pentecost. | 17. A young man praying. |
| 7. The Annunciation. | 18. The Virgin and the Infant Jesus. |
| 8. The Visitation. | 19. St. Mary Magdalene. |
| 9. The Nativity. | 20. The Trinity. |
| 10. The Annunciation to the Shepherds. | 21. The Mass of St. Gregory. |
| 11. The Adoration of the Magi. | |

The same Saint is depicted in the 17th and 21st miniatures.

The borders round the pages contain miniatures of various fruits, flowers, and insects, painted upon a golden ground.

Several artists, all of them Flemish, were employed upon these miniatures, which are most remarkable for their finish, in even the smallest detail, and for the wonderful depth of the backgrounds. The heads are exquisitely finished, and the hands and feet are in excellent drawing and beautifully painted. This manuscript is in perfect preservation. Didot's sale catalogue gives an elaborate description, comparing it with a somewhat similar MS. sold in M. Bancel's sale, from which I quote the following :

" Nous serons donc plus modeste et nous nous garderons bien d'attribuer une paternité aussi illustré a nos peintures, dont deux cependant sont d'un artiste hors ligne et infiniment supérieures a toutes celles du manuscrit Bancel [a MS. sold for 16,000 francs in which several of the miniatures were supposed to be by Memling], les extrémités sont d'un parfait dessin ; qu'on compare les mains adorables de notre Vierge avec celles de l'autre peinture, qui sont à peine dignes de porter ce nom ; la différence est de maître à élève. . . . Tandis que les figures de trois autres évangélistes n'ont pas relativement de caractère, celle de S. Luc est d'un modèle admirable, d'un fini si parfait, et d'un individualisme tellement marqué, qu'elle ne saurait être qu'un portrait, et qui aurait on représenté sous la figure du patron des peintres, si non le principal peintre de ce manuscrit," etc., etc., etc.

LA CHAMBRE (Marin Cureau de).

[24.] *LES CARACTÈRES des PASSIONS,*
par le Sr. de La Chambre, médecin
de Monseigneur le Chancelier. A Paris,
chez P. Racolet, imprimeur du Roy, en la
Galerie des Prisonnières; et P. Blaise, rue
St. Jacques, 1640.

4to.

Maroq. rouge, plats et dos recouverts d'une riche dentelle à petits
fers, tr. dor. (rel. anc.)

A fine specimen of binding from the Didot library, genre Le Gascon. The real personality of the binder of this and many similar bindings is at present an absolute uncertainty. Perhaps he was a Gascon by birth, or had the surname given to him by his contemporaries; these and other suppositions are all permissible. I cannot, however, agree with M. Gruel, who, in his book upon bindings, attributes the paternity of Le Gascon bindings to Florimond Badier, apparently for the sole reason that the last-named binder placed his signature upon bindings similar in style and decoration. I was lately talking to a great authority upon this subject, and comparing one of Badier's bindings with a Le Gascon. The great superiority of the latter over the former was noticed by both of us. Those two books had certainly never been produced from the same "atelier."

The upshot of the whole matter lies in the probability that Badier was an imitator of Le Gascon. The argument advanced in M. Gruel's book as to the heads on both classes of bindings indicating the same binder cannot be seriously accepted.

LACHAU (L'Abbé de) et LE BLOND (L'Abbé)

- [25.] *DESCRIPTION des principales Pierres
gravées du Cabinet de S. A. S. Mgr.
le duc d'Orléans, premier prince du sang.
Paris, chez l'abbé Lachau, chez l'abbé Le
Blond, et chez Pissot, libraire, 1780-1784.*

2 vols. folio.

Maroq. bleu, riches dorures sur les plats, dos orné et mosaiqué,
doublé de tabis, tr. dor. (Bozerian).

An excellent copy containing the "Spintriennes," and
several *tirages-à-part* of some of Chofford's culs de lampe,
etc.

The day has long since passed when these massive
volumes in folio, and even larger, tempted the bibliophile.
Now-a-days rooms are no longer of a size large enough to
shelve such ponderous volumes. Even a classic like Voltaire
is a trouble for the modern collector to place. Our modern
bibliophiles seek for the small and beautifully illustrated
books of the eighteenth century, and these old folios have
now become a drug in the market.

LeCLOS (Choderlos de).

[26.] *LES LIAISONS DANGEREUSES,*
lettres recueillies dans une société, et
publiées pour l'instruction de plusieurs autres.
Londres (Paris), 1796.

2 vols. sm. 8vo.

Maroq. bleu, dos ornés, dentelles, doublé de soie, gardes en soie,
tr. dor. (Bozerian jeune).

Collation of the plates :—

Two frontispieces and thirteen plates by Monnet, Mlle. Gérard, and Fragonard fils, engraved by Baquoy, Duplessis-Bertaux, Dupréel, Godefroy, Langlois, Lemire, Lingée, Masquelier, Patas, Pauquet, Simonet, and Trière. *Papier velin.*

The plates are in two states, *avant la lettre* and *eaux-fortes*; the titles printed upon tissue paper, a peculiarity which marks the early *tirages* of this edition. A very rare book in this condition.

Charles Greville tells us, in his *Memoirs*, that this book was considered an exceedingly improper one at the commencement of the century; at the present time, however, the work escapes either comment or censure. The plates are a good indication of the change of style brought about by the French Revolution; a change for the worse, showing an abandonment of grace and elegance, and the substitution of stiff and cold efforts towards the classical which culminated at the period of the Consulate and the Empire. Nevertheless a few of Monnet's plates are decidedly pleasing.

M. du Pasquet, in his work entitled "*Le Roman en France*," after severely criticizing the book from a moral point of view, proceeds to say: "On a prétendu que les portraits de la Marquise de Verteuil et du Vicomte de Valmont, faisaient allusion à Mme. de Souza, femme de l'ambassadeur de

Portugal à Paris, et au Chevalier de Choiseul. Mais avant de se marier en secondes noces, Mme. de Souza avait épousé un militaire, M. de Flahaut ; les dictionnaires biographiques nous apprenent que cette union, mal assortie, ne fut point ~~heureuse~~, les époux se séparèrent, mais la jeune femme, née en 1761, avait à peine vingt et un ans lorsque parut en 1782 le roman de Laclos, et cet âge semble incompatible avec la rouerie froide et expérimentée de la Marquise."

A copy containing the original drawings, in addition to the proofs before letters, and the eaux-fortes, sold for 160 fcs. at the Pixérécourt sale ; re-appeared at the Armand Bertin sale, and was there purchased by the celebrated (or notorious) Mr. Hankey for about 1,300 frs. It was undoubtedly the chastest book in his extraordinary collection. When he died it was secured by M. Paillet, and then re-appeared, priced at 10,000 frs., in the catalogue of his books on sale at the Librairie Morgand, At the present time it figures in M. Beraldis' charming collection.

LA FONTAINE.

[27.] *CONTES ET NOUVELLES EN VERS,*
par M. de La Fontaine. (Édition des
Fermiers Généraux). Amsterdam (Paris)
1762.

2 vols. sm. 8vo.

Maroq. rouge, dos ornés aux fers spéciaux entre deux mosaïques de maroq. noir encadrement de filets sur les plates, doublés de tabis, tr. dor. (rel. anc.)

An uncut copy, full of *temoins* (118 m. m. X 120 an. m.) bound by Courteval. The portrait of Choffard is *avant*

les tailles, and the plates are in perfect condition, both as regards impression and size.

Among added plates are the following :—

Portrait of La Fontaine by Ficquet after Rigaud (au ruisseau blanc). The portrait of Ariosto before letters. Eight *tirages-à-part* from Anacreon, having reference to certain of the *Contes*; and the following *planches refusées*: Le Cocu battu et content; Le Savetier; La Gageure des trois Commères; Le Calendrier des Vieillards; A Femme Avare galant Escroc; Le Roi de Garbe; Le Faucon (rare proof before the bracelet); Le Petit Chien; La Clochette; Alix Malade; Sœur Jeanne; Les Oies de Frère Phillipe; L'Oraison de St. Julien; Les Rêmois; Comment l'esprit vient aux filles; L'Abesse Malade; Le Cas de Conscience; Le Diable de Papefiguière; Le Contrat; Le Rossignol.

The following are *découvertes*:—

La Servante Justifiée; Le Cas de Conscience; Le Diable de Papefiguière; Le Tableau; Les Lunettes; Le Rossignol (very scarce, 1,100 frs. in 1888).

Tirage-à-part of the portrait of Choffard. The portrait of Eisen in a remarkably fine condition, rarely to be had in this state, as it was originally engraved upon copper which was too soft. The original drawings of this work are in the possession of the Duc d'Aumale. They have become much faded, in consequence of the fact that they were drawn by Eisen in pencil upon vellum. Some few of the original *refusées* drawings are in a copy which belonged to the late Baron James de Rothschild.

Very high prices have been realised by famous copies of the *Contes de Nouvelles* of this edition. The one belonging to Brunet, in a beautiful binding in flower mosaïques, realised 14,000; and another from the library of Mme. de Pompadour, bound in red morocco, with her arms on the sides, 17,000 frs.

LA FONTAINE.

[28.] *CONTES ET NOUVELLES EN VERS,*
par Jean de La Fontaine. Paris, de
l'imprimerie de P. Didot, l'an III. de la
République, 1795.

2 vols. bound in 4. 8vo.

Maroq. bleu, dos ornés, encadrement de filets, doublés de tabis, tr.
dor. (Bozerian).

This copy contains the following additional plates :—

- (i.) The complete set of fifty-eight *Fleurons* by Choffard, from the 1762 edition, *tirages-à-part* on thick paper ; a fine and tall set (196 m. m.)
- (ii.) The complete set of Eisen's plates from the same edition.
- (iii.) The portraits of Eisen and La Fontaine in superb condition.
- (iv.) Twenty-four *refusées* plates, from the 1762 edition.
- (v.) The complete set of Gravelot's complementary plates for Boccaccio.
- (vi.) Various engravings by Coiny, Moreau, and Marillier.
- (vii.) The frontispiece of the "*Fables Causides*" of La Fontaine.

The title-pages were printed on *tirages-à-part* of the tail pieces figuring as frontispieces of the 1762 edition ; and special title pages were printed for the second parts of each volume.

The copy was once in Renouard's collection, and he called it "Un respectable Géant."

LA FONTAINE.

[29.] *CONTES ET NOUVELLES.*

1 vol. sm. folio.

Maroq. rouge, dos orné. Etui. (Chambolle).

Containing forty-four original drawings by Fragonard illustrating the *Contes*, from which he produced the more finished ones now in M. Beraldi's collection.

The following extract is from "*Estampes et Livres*" by M. Beraldi :—

"Les dessins de Fragonard ont été exécutés vers 1790 pour Bergeret, pendant le voyage que cet artiste fit en Italie avec ce fermier général. Fragonard jetà d'abord ses idées sur le papier en de prompts et intéressants croquis, (the present drawings) puis il fit un report de ses croquis sur d'autres feuilles où ils vinrent en contrepartie, c'est sur ces contreparties qu'il exécuta ses éblouissants dessins à la sepia. On peut facilement voir sous le lavis les traces du report du crayon."

Originally there were forty-eight drawings, as sold in the *Vente Walferdin*, but three of these were ascertained to be in duplicate, and one was a forgery. After deliberation I decided to eliminate them altogether.

I found also that the drawings had been glued down on to thick and dirty cardboard ; four to a sheet. Considerable difference of opinion was elicited as to the best method of removing them, one person even advising soaking them in water. I was, however, unwilling to submit them to such a violent treatment, and I eventually entrusted them to Mr. Jouanest. An expert's hand was then brought to bear upon them ; by dint of the most skilful shaving of the cardboard he pared them down to the original paper backs, without in the slightest degree impairing their freshness.

XVIII. CENTURY.



CONTES DE LA FONTAINE (No. 29).

Original Drawing by Fragonard.

LEGOUVÉ (Gabriel).

- [30.] *LA MORT DE HENRI QUATRE,*
roi de France, tragédie en cinq actes
et en vers, par Gabriel Legouvé. Seconde
édition. Paris, Ant. Aug. Renouard. 1806.

8vo.

Maroq. bleu ; moire int. non rogné. (rel. anc.)

The only copy printed on vellum, containing five portraits, in various states, of Henry VI., one of them upon satin ; a print and an original drawing of Marie de Medicis by A. de St. Aubin ; prospectus, various letters, etc.

An interesting copy from Renouard's library, with his book-ticket. He generally had one or two copies of his various works struck off on vellum, with various states of the plates, etc. His library, a most remarkable collection of books, was sold in the year 1853. M. Renouard was a great admirer of the artists Moreau and St. Aubin, and in their old age assisted them with his purse ; in fact they both died in receipt of weekly pensions from their benefactor.

LONGUS.

- [31.] *LES AMOURS PASTORALES DE*
DAPHNIS ET CHLOÉ.
(Paris) 1745.

8vo. Not bound.

One frontispiece by Coypel, twenty-nine plates by Philippe d'Orléans (the Regent), engraved by Audran, and four culs-de-lampe by Cochin.

The figures are the same as in the 1718 edition, but less bright, so that the earlier edition is the more valuable. Never having found a Daphnis of 1718 to my liking (*i.e.*, in a mosaïque binding by Padeloup, etc.) I bought the present copy and added to it four original drawings by Cochin of the *culs-de-lampe*, with the *tirages-à-part* of the same. They came from the collection formed by M. Morel Vindé, the possessor of many fine drawings.

MARMONTÉL.

[32.] *DÉLISCAIRE*, par M. Marmontel, de
l'Académie Française. Paris,
Merlin, 1767.

8vo.

Maroq. vert, dos orné, tr. dor. (Chambolle Duru).

One frontispiece and three illustrations by Gravelot, engraved by Massard, Le Veau, Levasseur, and Masquelier.

This copy contains, in addition, Gravelot's *original drawings*.

For a more extensive selection of this draughtsman's skill, *vide infra* No. 53.

MOLIÈRE.

[33.] *S*UITE D'ESTAMPES par J. M.
Moreau le jeune pour illustrer les œuvres
de Molière. Édition de Bret, 1773.

*Suite d'estampes dessinées et gravées par
Punt d'après Boucher pour l'édition de 1741.*

1 vol. 4to.

Maroq. bleu, fil. dos orné, tr. dor. dent. int. (Trautz Bauzonnet).

Collation of the 1773 edition : One portrait of Molière after Mignard, engraved by Cathelin. Six fleurons and thirty-three plates by Moreau, engraved by Baquoy, de Launay, Duclos, de Ghendt, Helman, Lebas, Legrand, Leveau, Masquelier, Née, and Simonet.

Collation of the 1741 edition : One portrait of Molière after Mignard, one frontispiece, one fleuron, and thirty-two plates, drawn and engraved by Punt after Boucher.

The plates, portrait, and fleurons of the 1773 edition are *before letters*, with large margins, mounted on *papier velin*, with a coloured framework round them, or *Glomissage*, so called because this style of mounting prints was invented by Glomy in the last century.

The portrait of Molière is undoubtedly one of the finest specimens of eighteenth century engraving. A copy of it *before letters* realised the large sum of 1,800 frs. in the year 1880.

The original drawings for these plates belong to Madame de Janzé, but I am not aware that anyone possesses a complete set of the *eaux-fortes*. The plates in this copy are brilliant impressions.

MONNET.

[34.] *D*ESSINS ORIGINAUX pour *La Pucelle de Voltaire*, 1777-79.

Folio.

Maroq. rouge, doublé de maroq. bleu, large dent. dos orné, tr. dor. gardes de soie. (Lortie).

Twenty-two original drawings, including a frontispiece.

The following description is extracted from M. Morgand's catalogue. :—

“Vingt deux grands et beaux dessins, exécutés à la sepia, au trait, et à la plume, dont un sert de frontispice allégorique, avec portrait de Voltaire, et les autres destinés à chacun des chants du poème. Ces dessins d'une grande puissance sont très remarquables comme composition. Ils n'ont jamais été gravés.”

“Monnet affectionait pour ses dessins les sujets gracieux et les scènes de galanterie, et savait les traiter avec bon goût, talent, et habileté, ainsi qu'il l'a prouvé par ses dessins des Romans de Voltaire ; des Liaisons Dangereuses ; les Aventures de Faublas ; les Metamorphoses d'Ovide, etc. Etant donné ses dispositions spéciales, l'artiste ne pouvait manquer de s'en prendre à la Pucelle. Le poème a eu l'avantage d'inspirer hereusement tous ceux qui ont tenté de l'illustrer, Moreau, Marillier, Gravelot, pour ne citer que les meilleurs, ont trouvé dans les vers de cet ouvrage, le sujet de leurs plus charmantes estampes.”

“Monnet ne pouvait manquer d'éprouver le sort commun, et certains dessins de ce recueil, notamment ceux des Chants i. iii. vi. xii. xix. peuvent être classés parmi les meilleures productions du siècle dernier. Ainsi que Moreau qui par trois fois recommença une série d'illustrations pour la Pucelle, Monnet s'y reprit une deuxième fois en 1795, où il excuta deux dessins (ch. ix. et vi.) pour la suite, ornant

XVIII. CENTURY.



LA PUCELLE D'ORLEANS (No. 34).

Original Drawing by Monnet.

l'édition publiée par Didot dans le format in 4to. Mais à cette époque Monnet partageant le sort de tous les artistes et notamment de Marillier, Monsiau, Le Barbier, ses voisins dans la suite de 1795, perdait la grâce, le charme, et la desinvolture, pour devenir sous prétexte de style, plus correct, plus froid, et plus académique."

Monnet, a pupil of Restout, was born in 1732, and died in 1816.

A reproduction of one of these drawings is appended.

MONTESQUIEU.

[35.] *LE TEMPLE DE GNIDE. Nouvelle*
édition, avec figures gravées par N.
Le Mire, d'après les dessins de Ch. Eisen,
texte gravé par Drouët. Paris, chez Le Mire,
graveur, avec privilège du Roi. 1772.

8vo.

Maroq. rouge, dos orné, fil. tr. dor. (rel. anc.)

Collation of the plates : One engraved title-page ; one frontispiece with the portrait of Montesquieu in medallion ; one vignette of the Arms of England at the head of the dedication page ; and nine plates by Eisen, engraved by Le Mire.

The engravings in this copy are *proofs before letters*, very rarely to be found in an old morocco binding.

Four of these plates are *découvertes*, namely, the frontispiece and the engravings illustrating the first, third, and fourth cantos.

MOREAU LE JEUNE.

[36.] *S*UITE de quarante cinq dessins originaux
pour illustrer la Vie d'Ésope et les Fables
de La Fontaine.

Maroq. maron, fil., dos orné, fil. intérieurs. Etui. (Chambolle Duru).

Collation of the drawings :—

ÉSOPES.

1. Ésope aux pieds de son maître.
2. Ésope devant son maître et une femme assise.
3. Ésope devant un homme dont on lave les pieds.
4. Ésope expliquant une inscription à son maître.
5. Ésope aux pieds du Roi.
6. Des enfants tourmentant un chat.
7. Ésope précipité du haut d'une montagne par des soldats.

FABLES DE LA FONTAINE.

FIRST BOOK.

8. L'Homme et son image.
9. Simonide préservé par les Dieux.
10. La Mort et le Malheureux.
11. L'Homme entre deux âges.
12. L'Enfant et le Maître d'école.

SECOND BOOK.

13. Contre ceux qui ont le goût difficile.
14. La Colombe et la Fourmi.
15. L'Astrologue qui se laisse tomber dans un puits.

THIRD BOOK.

16. L'Ane porté.
17. Le Fils descendant de l'Ane.
18. Le Père monte sur l'Ane.
19. Le Père et le Fils sur l'Ane.
20. L'Ane se prélassant.
21. Les Membres et l'Estomac.
22. La Gôte et l'Arraignée.

FOURTH BOOK.

23. Le Jardinier et son Seigneur.
24. L'Homme et l'Idole de Bois.
25. L'Oracle et l'Impie.
26. Le Loup, la Mère, et l'Enfant.
27. Le Vieillard et ses Enfants.

FIFTH BOOK.

28. Mercure et le Bucheron.
29. La Vieille et les deux Servantes.
30. Le Satyre et le Passant.
31. La Fortune et le jeune Enfant.
32. La Poule aux œufs d'or.

SIXTH BOOK.

33. Le Lion et le Chasseur.
34. Jupiter et le Metayer.
35. Le Vieillard et l'Ane.
36. Le Serpent et le Villageois.
37. La Discorde.
38. La Jeune Veuve.

SEVENTH BOOK.

39. La Laitière et le Pot au lait.

ELEVENTH BOOK.

40. Les Dieux voulant instruire un fils de Jupiter.

TWELFTH BOOK.

41. L'Amour et la Folie. 1812.
42. Daphnis et Alcimadure. 1812.
43. Philémon et Baucis. 1812.
44. La Matrone d'Éphèse. 1812.
45. Belpégor. 1812.

These charming little drawings in sepia are from the collections of Renouard and M. Maherault.

In Renouard's catalogue occurs the following :—

“Pour représenter ces Fables d'une manière digne de l'auteur, il faudroit presque un autre La Fontaine. Nul n'auroit été plus que Moreau en état, de remplir cette tâche difficile, et les quarante cinq dessins en petit format que j'ai de lui sont ce que je connois de plus parfait en ce genre ; on y retrouve la spirituelle naïveté de l'immortel fabuliste.”

Originally these drawings formed part of a collection of 196 subjects, of which 151 were by Huber, of Geneva. Renouard says : “Ce qui rend ce volume précieux ce sont les quarante cinq dessins de Moreau, qui pour la plupart repétant des sujets traités par Huber, font d'autant mieux ressortir la supériorité du dessinateur François, et regretter qu'il n'ait pas complété toute la suite de Fables de La Fontaine.”

On the opposite page is a reproduction of one of these drawings.

MOREAU LE JEUNE.

[37.] *S*ECONDE Suite d'Estampes, pour servir
à l'Histoire des Modes, et du Costume
en France, dans le XVIII. siècle. Année 1776.

XVIII. CENTURY.



FABLES DE LA FONTAINE (No. 36).
Original Drawing by Moreau le Jeune.

SECONDE SUITE
D'ESTAMPES,

Pour servir à l'Histoire des Modes,
et du Costume en France,
dans le XVIII^e Siècle,
Année 1776.



A PARIS,
*Chez M. Moreau, Gouveneur du Cabinet
du Roi, Cour du Mail au Palais,
Hotel de la Trésorerie.*

A.P.D.R.

*À Paris, Chez M^r Moreau, Graveur du
Cabinet du Roi, Cour du Mai au Palais, Hotel
de la Trésorerie. A.P.D.R.*

8vo.

Maroq. rouge, fil. dos orné, doublé de maroq. vert, large dent. int.
non rogné. (Lortic).

A rare reduction of the well-known plates in folio. Each engraving has a few verses on the lower margin by some unknown author.

M. Maherault, in *L'Œuvre de Moreau le jeune*, states that no engraver's name is visible. This is an error, with a magnifying glass the names of Camlingue and Guttenberg can be read on a few of the plates. For further details *vide* M. E. Bocher's *L'Œuvre de J. L. Moreau le jeune* and M. Morgand's Catalogue, No. 7,018.

The very rare title page is found in this copy. A few years ago only three of these title pages were believed to exist, yet since that time three have passed through my hands in the space of a month.

Happening to be in Constantinople, looking through a vast assortment of rubbish in a shop in Pera, I discovered two perfect copies of this rare book at the bottom of a box filled with pictures of various Sultans, professional beauties, and illustrated journals. Upon payment of the sum of one Turkish pound the two copies became my property. How they ever reached Constantinople will always be a mystery to me. Returning to Paris, and walking down a street I perceived another copy, complete in every respect, in a shop window. I asked the price, although it exceeded the Turkish one I yet considered it so moderate that I at once bought this third copy. The spare copies have since left me, but if ever I find them again, and at Turkish prices, I shall certainly become once more their temporary owner.

I reproduce the rare title page.

MOREL DE VINDÉ.

- [38.] *PRIMEROSE*, par M . . el de V . . dé.
Paris, Didot l'ainé, 1797.

12mo.

Maroq. rouge, dos orné, tr. dor. (Cuzin).

One frontispiece and five plates by Lefèvre, engraved
by Godefroy.

Copy containing the *avant lettres* and *eaux-fortes*, and
on *grand papier vélin*.

MOREL DE VINDÉ.

- [39.] *ZÉLOMIR*, par Morel (de Vindé).
Paris, Didot l'ainé, 1801.

12 mo.

Demi reliure en maroq. bleu.

Six plates by Lefèvre, engraved by Godefroy.

This book is in the same state both as regards plates
and paper as No. 38.

OVID.

[40.] *LES MÉTAMORPHOSES D'OVIDE,*
en Latin et en François, de la traduc-
tion de M. l'Abbé Banier, de l'Académie
Royale des Inscriptions et Belles-Lettres ; avec
des explications historiques. A Paris, de
l'Imprimerie de Prault, 1767-1771.

4 vols. 4to.

Maroq. rouge, fil. dos ornés, tr. dor. doublés de tabis. (rel. anc.)

One of twelve copies which were printed on large paper,
(*grand papier de Hollande*).

Collation : One frontispiece, three dedication plates, four fleurons upon the titles of the volumes, thirty vignettes, one very fine *cul-de-lampe* at the end of the last volume, and one hundred and forty plates, drawn by Boucher, Eisen, Gravelot, Leprince, Monnet, Moreau, Parizeau, and Saint-Gois, and engraved by Baquoy, Basan, Binet, Duclos, de Ghendt, Helman, de Launay, Legrand, Lemire, Leroy, Leveau, de Longueil, Masquelier, Massard, Miger, Née, Ponce, Rousseau and St. Aubin. The frontispiece, the dedication plates, the *cul-de-lampe*, the fleurons of the three first volumes, and the vignettes (with four exceptions of the latter only), were drawn and engraved by Choffard. The fleuron of the fourth volume, and four vignettes were drawn by Monnet and engraved by Choffard.

The few copies, on large paper, and in fine original bindings, of this great work which have been brought to the hammer have realised large sums. I may instance the copy bought at the Dugoujon sale by M. Rouquette for 6,100 frs., and the one acquired by the late Baron James de Rothschild for 5,000 frs. Renouard, in his *Catalogue*

de la Bibliothèque d'un Amateur, states that a few copies of the work were printed on large paper, but only after all the small paper copies had been struck off, and that in consequence the impressions of the engravings in the grand papier copies do not equal those of the ordinary format. This is an error. I have very carefully compared the plates in these volumes with those on the ordinary sized paper, and I can certainly declare that the *grand papier* impressions are in no wise inferior. I would suggest that, owing to the scarcity of large paper copies, Renouard had never actually seen one, hence his inaccurate statement.

- [41.] *ŒUVRE DE LA CHASTETÉ, qui se remarque par les diuerses fortunes aduentures, et fidelles amours de Crineton et Lydie, etc. Paris, par Guillaume des Rues, 1595.*

12mo.

Veau blanc. chiffres et monogrammes poussés à froid, tr. dor. et ciselés de même. Etui. (rel. anc.)

The above volume, which is, I am sorry to say, only a portion of a volume, the rats having destroyed the back and half one side of the binding, is considered by some bibliophiles to have once belonged to Gabrielle d'Estrées, a supposition which is vigorously denied by others.

It is entirely unlike the one in the British Museum, supposed to have been hers. On this book there is no HD but only the S, *fermé* and a monogram formed of three G's. Some people suppose that S with the bar is a play on the word *strait*, the G's naturally standing for Gabrielle. The *Seigneur des Accords* (Estienne Tabourot) in his *Bigarurres et Touches* mentions that the S *barré* signifies *Fermesse*.

XVI. CENTURY.



ŒUVRE DE LA CHASTÉTÉ (No. 41).

- [42.] *LA PICA ET LA BAUDIERA DI
FRANCESCO FERD. ALFIERI,
maestre d'arme, etc. In Padova, per Sebas-
tiano Lardi, 1641.*

Ob. 8vo.
Non-rogné.

A work on the art of using pikes and flags. What the object of passing the "*Insegna sotto le gambe*" may have been is not clearly shown. The second part is rare and, as Messrs. Sotheby's catalogues say, "unknown to Brunet."

PIIS (De).

- [43.] *CHANSONS NOUVELLES. Paris, im-
primerie de Ph. D. Pierres. 1785.*

12mo.
Veau fauve, dos orné, tr. dor. (rel. anc.)

One frontispiece and dedication by Choffard, and twelve pretty vignettes by Le Barbier, engraved by Gaucher, and twenty-one pages of engraved music.

One of the prettiest little productions of the eighteenth century; the plates rank as among the best specimens of Le Barbier's work.

PIIS (De).

- [44.] *CONTES NOUVEAUX EN VERS, et Poesies fugitives de M. de Piis, nouvelle édition, considérablement augmentée. Genève (Cazin), 1781.*

8vo.

Maroq. rouge, filets et armoiries sur les plats, dos orné, tr. dor. (rel. anc.)

Large paper copy with the plates *before letters*.

POMPONIIUS MELAE.

- [45.] *POMPONII MELAE DE ORBIS SITU LIBRI TRÆS, etc. Paris, apud Chr. Wechelum, etc. 1540.*

4to.

Veau fauve, riches dorures, compartiments en mosaïque de veau noir sur les plats, dos orné, tr. dor. (rel. anc.)

The binding is much superior to the book. I have selected it from some twenty others in similar bindings, in order to show the beauty of its design. Sixteenth century bindings now share with those of the eighteenth century the distinction of being eagerly sought after by amateurs. In a future selection will be found other examples of this period, but as the book is the only one of its class noticed in this issue, I have considered it worthy of being reproduced in colours.

PREVOST (Abbé).

[46.] *HISTOIRE DE MANON LESCAUT
ET DU CHEVALIER DES GRIeux.
Paris, Didot l'aîné [1797].*

2 vols. 12mo.

Maroq. rouge, dos ornés, compartiments de fil. sur les plats, doublé de maroq. vert, dent. int. (Lortic).

One of the hundred copies upon large paper, containing the plates in four states : *avec le lettre, avant la lettre, contre-épreuves, and eaux-fortes.*

The book forms part of the *édition Bleuet*, so named from the wreath of Cornflowers used on the title pages; it has become the rarest and most desirable of the whole of the *Bleuet* set.

The first edition (of 1730-31) formed the seventh and last volume of the well-known *Mémoires et Aventures d'un Homme de Qualité*. Harisse may be consulted for further details. The eight illustrations are drawn by Lefèvre and engraved by Coigny.

Fashions change in books as in most other things. Some years ago the edition most sought after was that of 1753, with plates by Gravelot, but at the present time it has been quite superseded by the present edition.

[47.] *RÉCUEIL DES MEILLEURS
CONTES EN VERS. Londres
(Paris, Cazin), 1778.*

4 vols. 18mo.

Maroq. rouge, dos ornés, filets, tr. dor. (rel. anc.)

A good *fresh* copy of this charming edition, rendered more interesting by its containing fourteen *remarques*; amongst them "*La Courtisane Amoureuse*," "*Nicaise*," "*Les petits Bateaux*," "*La Consultation Epineuse*," etc., etc. I have never seen a copy with so many *remarques* before, it must have been one of the very first issued. In a small portfolio I have collected several *tirages-à-part* also exceedingly rare, for perhaps the only copy with a perfect set known is that of M. Beraldi, priced 18,000 frs. in M. Paillet's collection.

ROGERS (Samuel).

[48.] *ITALY: a Poem. With illustrations
from designs by J. M. Turner and
T. Stothard. London, 1830.*

— *POEMS. With 72 illustrations engraved
on steel, after designs by Stothard and Turner.
Lond. 1834.*

8vo.

Copies with unlettered India paper proofs in spotless condition.

SCARRON.

- [50.] *LE ROMAN COMIQUE*, par Scarron,
édition ornée de figures dessinées par
Le Barbier et gravées sur sa direction. De
l'imprimerie de Didot jeune, à Paris, chez
Janet et chez Hubert, an iv. (1796).

3 vols. 8vo.

Maroq. rouge, fil. dos ornés, doublé de maroq. rouge, dent. int.
tr. dor. (Cuzin).

Copy containing the engravings before letters and the
eaux-fortes.

Collation : One portrait (by Le Barbier ?) engraved by
Lemire, and fifteen plates drawn by Le Barbier and en-
graved by Baquoy, Dambrun, Duclos, Hubert, Patas, Petit,
Romanet, and Simonet.

STERNE.

- [51.] *VOYAGE SENTIMENTAL*, suivi
des *Lettres d'Yorick à Eliza*, par
Laurent Sterne, en Anglais et en Français.
Nouvelle édition, dont la traduction française
a été entièrement revue et corrigée sur le texte
Anglais. Ornée de six figures d'après Mon-
sian. Paris, Didot le jeune. An vii. (1799.)

3 vols. 12mo.

Cartonage de l'époque, non rogné.

A reduction of the larger edition, with the plates *before*
letters. Cohen does not mention the existence of this
edition in his manual ; it must be scarce, as it seldom finds
its way to the sale rooms.

[52.] *T*ABLEAUX DES RÉVOLUTIONS
DE PARIS, depuis le mois de
Juillet, 1789. Dessinés et gravés en couleur,
par Ant. F. Sergent. Avec un précis his-
torique. — Première livraison. Dediés à la
Société de la Révolution de Londres. Se vend
à Paris, chez l'auteur, rue Mauconseil, No.
62. Vis-à-vis le petit passage de S. Jacques de
l'Hôpital. Imprimé sous la direction de M.
Clousier, imprimeur du Roi, par les Enfans-
Aveugles, en leur maison d'Institution, rue
N.D. des Victoires, No. 18. 1789.

4to.

Cartonage de l'époque, non rogné.

This copy is remarkable as it contains five engravings in colours, perhaps the only one known with more than three plates. The work was never completed, the first part being also the last, the author having been appointed President of the Arrondissement of St. Jacques de l'Hôpital, and then successively : a Municipal Officer, Administrator of Police, and Chief Administrator of the *Garde Nationale*. In 1792 he was elected Deputé for Paris in the National Convention. The death of Robespierre saved him from the guillotine. In 1797 he was made Overseer of Military Hospitals. After the 18th *Brumaire*, being opposed to the new despotism, he was forced to quit the country, and retired to Glatz, where he published in Italian "*De Costumi dei Popoli, etc., con figure incisi*," and a translation of Visconti.

TASSO.

[53.] *LA GERUSALÈME LIBÉRATA*
DI TORQUATO TASSO.

Parigi, Delalain, Durand, Molini. 1771.

2 vola. roy. 4to.

Maroq. vert, dent. sur les plats, dos ornés, tr. dor. (Derome).

These volumes contain a complete set of the *original drawings* by Gravelot.

Collation: Two frontispieces, with portraits of Tasso and Gravelot. Two title pages; one page of dedication; nine large *culs de lampe*; fourteen smaller ones at the end of the cantos; twenty vignettes, with portraits; and twenty large illustrations.

A complete and interesting set executed in Gravelot's best style. All the drawings are on thin paper, and pasted into the places where in the usual copies the vignettes are found. For this purpose a special copy had evidently been printed, as the paper beneath the drawings is blank, and altogether the paper is finer and larger than in the ordinary copies.

Gravelot spent some time in England, and illustrated a few English authors; among them Gay's Fables is a favourable specimen. He also illustrated a certain number of doubtful books, such as his *suite* for the Boccaccio.

TASSE.

- [54.] *LA JÉRUSALEM DÉLIVRÉE, poème*
du Tasse, nouvelle traduction (par
Lebrun). Paris, Musier fils, 1774.

2 vols. 8vo.

Maroq. vert, dos ornés, larges dent. tabis, tr. dor. (Derome).

The same illustrations as in the Italian edition, No. 53.

A copy interesting from the freshness and beauty of the binding, and from bearing on its sides the arms of Mérard de St. Just.

THÉOCRITE.

- [55.] *LES IDYLLES, traduites par J. B. Gail.*
Édition ornée de figures dessinées par
Le Barbier, Moreau, et Chaudet. Paris, de
l'Imprimerie de Didot jeune, l'an iv. (1796).

2 vols. 12mo.

Maroq. rouge, encadrement de fil. sur les plats dos ornés, tr. dor.
tabis. (rel. anc.)

A complete copy with the plates in two states, *before*
letters and eaux-fortes.

VIRGILS.

- [56.] *LES GÉORGIQUES DE VIRGILS, traduction nouvelle en vers françois, enrichie de notes et de figures, par M. Delille, etc. Paris, Bleuet, 1770.*

Roy. 8vo.

Maroq. rouge, dos orné, filets et armoiries sur les plats, tr. dor.
(rel. anc.)

One frontispiece by Casanova, and four plates by Eisen, engraved by Longueil.

Fine copy on *papier de Hollande*, with the arms of Marie Adelaide on the side ; the binding in a clean and fresh condition. From the Destailleur collection.

VOLTAIRE.

- [57.] *ESTAMPES destinées à orner les éditions de M. de Voltaire, dédiées à S. A. R. le Prince de Prusse, par J. M. Moreau, dessinateur et graveur du Cabinet du Roi, et de son Académie Royale de Peinture et de Sculpture ; elles se vendent séparément des*

éditions. A Paris, chez l'auteur, rue du Coq, Saint Honoré, près du Louvre. Beaublé Scrip. A.P.D.R.

2 vols. 4to.

Vélin vert, non rogné. (rel. anc.)

As the complets set of Voltaire consists of seventy large volumes, and space in these days is a matter of consideration, I judged it preferable to purchase the complete set of engravings, without the text. The plates are absolutely uncut; one set of them being *proofs before letters*; the lettered proofs having been beautifully *gouachées*, in Moreau's own studio. The collection formerly belonged to Morel Vindé.

Moreau reserved for himself a few of these sets of engravings as a further source of profit.

The original drawings for these plates are said to have perished when the Tuileries were burned down during the Commune.

Collation: One frontispiece; one dedication page, with the portrait of the King of Prussia; forty-four plates to illustrate the *Théâtre*; ten for *La Henriade*; twenty-one for *La Pucelle*; four for *Les Contes en Vers*; and fourteen for *Les Romans*. Also fourteen portraits, with the misspelling "*Sorelle*" on that of Agnes Sorel.

END OF PART I.



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